for the instant the humblest washerman beheld that scarlot symbol, he bethought himself of some pressing need in the way of merchandise, and hastening | OLD SYSTEMS TURNED TOPSY-TURVY ostensibly to make the purfor soup, toasting sharks' fins, chop-suey and other longed-for delicacies which the benighted land of their exile does not supply. But though a multitude crammed the place and "devoured" the feast with eyes and noses, only fourteen set down at

was like taking a peep into the Flowery Kingdom-the throng of admiring loungers, the favored few at the feast in gorglory couldn't ho'd a candle, each Oriental nabob with a skull-cap atop his queue, adorned with the carnellan button, denotrice brandy in small bowls, then more tea and more brandy, cigars for the guests and cigarettes for the multitude, till lit-BRIGHAM.

### A SHREWD WIDOW.

### Her Income of \$50 a Month from Two Sets of Cheap Furniture.

"The curious and adroit ways in which some persons manage to make money in this city on a capital small in substance but large in assurance were brought to my mind the other night when I went to take dinner with a friend," said a man about town the other day. "My friend, by the way, is a very prosperous and highly paid executive officer of one of the big comconcerns in this city. He occupies in a fashionable apartment house on the As he had announced his intention of remaining in the city until June 1 of course I did not imagine any connection between his household arrangements and a big moving van which I saw standing in front of the door of the apartment house as I approached. Men carrying furniture me as I entered, and I said to myself: 'Here's some one moving out.' But when I stepped out of the elevator at my friend's landing I met more men, coming out of his apartments carrying more furnieer, who stood at the landing shouting in-

"Just within the door I found my friend and his wife and servants and children in company with a man whom I afterward found was a city marshal. "At sight of me my friend burst into laughter. 'Come in,' he cried; 'we can remarshal had just about finished his work, and my friend led me through his apart-

His parlor was untouched, but every bed but one and every bureau and chair had disappeared from his bedrooms and dining room and kitchen, and the carpets were gone from bedrooms and hall. when I saw the bare condition of the dining room. 'Oh, yes, you will,' said the 'I will borrow a kitchen table and some chairs from a neighbor, and we will get along. Thank heaven, we still have the kitchen utensile and the dinner left, but I don't know that we should have had these if my husband had not got home before the men got through taking out the furniture.' "We had dinner and passed the evening very pleasantly in the parlor and I finally left the family of five persons to go to sleep as best they could upon the one bed and parlor sofa that were left. While we ate dinner they told me how they came to be

hunting last fall they saw this flat, and, liking its location, dickered for its posses-A young widow was occupying it, but her business projects were not prospering and she was about to give up posses-She owned the furniture that had just been moved out. She agreed to take a lease of the place up to June 1 and to sublet it to my friend with furniture for an advance of \$25 a month for the use of her furniture. My friend hired it on these terms. As my friend preferred to have his own parlor furniture and some other things, he discarded that much of the widow's Then a brilliant idea struck her. across the hall was just being va cated. She saw the leaving tenant, bought for a trifle some of his furniture and moved that which my friend had discarded and advertised that flat to rent furnished. In three days she got a tenant and made a bargain with him by which she reaped another income of \$25 a month for the use of

her furniture in that flat. "Everything went along all right until the marshal had suddenly appeared. It seems that the widow had borrowed money on her furniture, and still owed something less than \$100. She had fallen behind in her payments and the marshal had come to foreclose the chattel mortgage. The widow settled the debt the next day and had the furniture moved back. It was during the moving of the furniture, my friend tells me, ness, and he declares that the widow could have replaced it with modern flat furniture for about the amount of the debt, and yet on this small investment and the little extra she had spent for the balance of the furniture in the other flat the astute widow was drawing an income of \$50 a month."

### "THE FOLK QUALITY."

### From the Lack of Which So Many Worthy Men Fail to Succeed.

We frequently hear it said of some citizen eminent for integrity and common sense: What a pity he does not go into politics! We are willing to trust his judgment in all private matters. We need him in public ction told off for the conduct of private trusts and sometimes excluded from public life is cited as a reproach to democratic government, on the ground that it ignores a certain class of valuable and trustworthy men. The truth is that these men lack a cer-

tain element necessary to eminence in a tured to designate as the "folk-quality." They have patriotism, energy and ability but they lack a certain love for the rough and tumble of a primary election, they lack the adaptability to the conditions which make politics attractive to some men. This love and this adaptability may co-exist with honesty and integrity. Possibly they partake more of manliness than of delicacy and refinement, but in that case the delicacy and refinement are superficial. They are entirely compatible with the innate uprightness and refinement that President Lincoln possessed. The same might be said of William H. Seward. To both of these men politics was the breath of their nostrils. We hear a great deal nowadays of folk-lore and folk-poetry, by which is meant something which grows among the people, and as it is their product, is marked by qualities which suit them. A writer like James Whitcomb Riley or Eugene Field, whose work is tinged with this quality, is sure of success. "What he says If a man possesses a feeling of being at home among the people simply because they are his people, he loves politics irrespective of his moral nature or his education. It brings him to the front. After high ideal of public duty will help him wonderfully. But they will not do him the least good unless he has some share of the universal sympathy which, lying unconput up with the ridiculous and the dis-

It is absurd to say that a man must force himself to be familiar with what he despises, that he must lay on one side his honor and sense of shame before he can hope to succeed in politics. If that were true we should indeed be in sorry case, We carry too many examples to the contrary. He must possess the folk quality in order to make a start and in order to get on. Perhaps this is only giving a name to something that is indefinable or the term stands for a conglomerate of all the qualities that lead to political success in

tend to eliminate some men who, if born in England, might have proved valuable in public situations. But in all countries some men rise in public life who ought to have down in defiance of public interest. Gladstone would have risen had he been born ably have risen higher. It is doubtful if Lord Salisbury could have become secreone absolutely necessary quality for po litical advancement is not a narrow, unprincipled nature. It is the ability to take work. Sometimes an able, ambitious man forces himself forward by will power, but he feels out of place and is usually rele gated to the ranks before long. Sometimes wealthy man buys his promotion. That we shall have to stop. The man who is really fitted to get on in politics gets on. We shall never believe that that fitness abilities and training. Miss Little is to consists in qualities of which he should prefer to be destitute.

BY AN ENGLISH TEACHER.

If the conclusions announced by E. Davidson Palmer, an English vocalist, after firmed, says the Literary Digest, there is a revelation near at hand in the development of the male voice. These conclusions are, he says, of so startling a nathat is taught on the subject, that, though he reached them by reason of his own perhad fully fortified himself with confirmatory evidence. This evidence he thinks he now has, and he gives it to the public in the Nineteenth Century (February.) These

such as to fully confirm me in the views tablishment of the remarkable fact that by bringing down the so-called falsetto to within a few notes of the bottom of the vocal compass, and by exercising it frequently and persistently, it is possible at this low pitch to gradually strengthen and develop it until it acquires all the robustness of the ordinary 'chest voice.' When this process of development is completed the voice may be said to be entirely transformed. The old 'chest voice' is discarded, and in place of the two registers of which only one register, which extends from one extremity of the voice to the other. This volume of tone it bears a great resemblance may easily be mistaken, differs from it in the great general public that enjoys "The three important particulars: firstly, in the peculiar beauty and sweetness of its quality; secondly, in its exceptionally extended compass, and, thirdly, in the perfect ease with which it can be carried to its upper

Mr. Palmer then proceeds to describe when he came to me, had already had some consisted of the two registers commonly known as 'chest voice' and falsetto. The 'break' between these two registers was the so-called falsetto alone. I advised him to do exactly the reverse. On getting him to bring the upper register down as far as to be of any practical use, I found it, as was to be expected, exceedingly weak and 'breathy.' Below that point it was little better than a whisper. On this weak and 'breathy' voice he now began to work under my directions, by means principally of octave and arpeggio exercises. After about three months of regular and diligent practice a very remarkable increase of strength was observable in all the notes as far down as the G just mentioned. These notes had lost their falsetto character, and had begun to sound like 'chest' notes. In a few more months the improvement had extend ed itself to the lower notes as far as the went on until, in less than a year, the transformation was complete. The old 'chest voice' had been entirely discarded voice,' with an available compass of two octaves and a fourth, extending from the low A flat to the high D flat, every note strong and of good quality, and every note produced in exactly the same way as the

the complete successes, some of the failures being due to lack of practice because of business pursuits, but most to the lack of necessary patience and perseverance. "Several of the partial successes were men over forty years of age." Another discovery was made, namely, "that the so-called falsetto not only strengthens that voice day I went there to dine, when the city itself, but is beneficial to the 'chest voice' also." Says Mr. Palmer:

"It is generally supposed that its exercise to any great extent is productive of serious injury to the 'chest voice,' and the assertion has been made, and is indorsed by high authority, that, if it be exercised exclusively, the 'chest voice' will be entirely destroyed. There is not a vestige of truth in this assertion. The many careful and prolonged experiments which I have made disprove it completely; and not only do they do this, but they also show that, while the so-called falsetto is improved by being exercised, the 'chest voice' is improved by being let alone."

Another important point is brought out

teaching, had but one register, not two, nature having made them in her own way discerned to indicate two registers. Voices life." The fact that such men are by a so produced are exceptionally fine voices, and in adult males have the peculiarity of seeming to be all "chest voice." but can be carried to the highest limit of the voice with perfect ease. The means by which such voices are produced he has discovered to be simply and solely that which is emdemocratic community, which we have ven- ployed in the production of the so-called

falsetto. He continues: "If this conclusion be true, and I fail to see how it can be successfully disputed, then the question, What is falsetto? which has always been a puzzle to the physiolo gist, may be satisfactorily answered. Falsetto is the remains of a voice a portien of which has been wrongly produced, and the wrongly produced portion is not the falsetto itself, as is commonly supposed, but that portion which is known by the name of 'chest voice.' Signor Garcia in his 'Hints on Singing,' says that falsette is a remnant of the boy's voice. This is perfectly true, although the majority of professional singers and many teachers of singing are quite unaware of it. But it is not the whole truth. Falsetto is not only a remnant of the boy's voice, but it is a remnant of the rightly produced voice. Moreover, in every case where it exists as a separate register it is the only rightly

produced voice.

"That the theory of voice production which this view involves is a strange and startling theory to propound is not to be denied. But I have brought forward some strange and startling facts, and these facts cannot. I believe, be accounted for by any he gets there his political economy and his other theory. Nor is this all. Strong and conclusive as these facts appear to me, they are not the only facts by which the theory may be supported. Others may be noted which point plainly in the same di sciously in his heart, makes him willing to rection. There are many musical men who had good voices when they were boys, but have anything but good voices now. These men have a distinct recollection of the kind of voice which they formerly used when they sang soprano as children, and are well aware that, whatever were the mechanical means by which it was produced, the mode production was exactly the same as that which they would now employ if they wish to produce the voice which is called falsetto. In other words, they are fully conscious of the fact, already referred to that the falsetto of the present voice is the remains of their former soprano voice, while the voice which they now use, both in speaking and in singing, is obtained by a mode of production which was not nat ural to them as children, but was acquired at or about the period of change from boy-

hood to manhood.' This being the case, Mr. Palmer conbeen kept out, and some men are kept | tends that there is nothing in the mechanism of the larynx to justify a change in in New England. Webster would have been | the mode of voice production when the boy as great in England as he was here, prob- singer becomes a man. He insists, also, that the men singers who possess the best tary of state if he had been an American | voices did develop them in this way. He citizen. The point insisted on is that the anticipates that any amount of ridicule and opposition will be awakened by his statements, but appeals to the facts in conhold with hearty, natural interest in the fidence that they will support his conclu-

Miss Minnie E. Little, a Boston girl, has recently made her debut in New York as a pianist and has met with great success. She is a rupil of E. A. MacDowell. Press and critics have united in praises of her

months of April and May, and will play with them throughout their tour of the SOME Inited States. She is an artist of rare ability and acknowledged genius.

It is said that the La Scala at Milan is the management endeavored to fill the house by advertising "Puritani," and when the audience had assembled played "Got-terdammerung." as they had done for several consecutive performances. It is said that America takes all the good singers away from this famous opera house of Eu-

Mr. Ernest Schelling is playing the piano

in New York, and he is already looked on as

tury, 'Ernest Schelling was born in New entree by a special permit issued by Amhe studied with Pruckner. While there he was often called upon to play at court for the King and Queen of Wurtemberg. Some ime was then spent in study with Moszkowsky and Leschetitzky, after which, in 1888, he was with Hans Huber, in Basel. Shortly after this he made several successful concert tours through Germany, France Denmark and Switzerland. He kept this up until 1891. He then settled in Berlin, to finish under Barth, from whom he graduated in 1893. Since that time he has appeared publicly but rarely, devoting himself to study and hard work.

which I had long entertained, by the es- | Boston, to-morrow evening. It will be Parepa-Rosa Company early in 1872. The opera has had one other production in this country since then, as it was revived as a more prominent than Balfe and the company more noted for its good looks than good voices. The characteristics of Balfe's music in "Satanella" are similar to those in "The Bohemian Girl" and the famous Cavatina, "The Power of Love," makes the leading theme of the work. The to the discarded 'chest voice,' for which it | music of "Satanella" is calculated to please

The Damrosch Opera Company appears to

gifted prima donna secured for the Indianwith any high degree of favor in her own taught to exercise the 'chest voice' and let | Germany, Italy and Russia, and yet she is now to make practically her first appearance in America. Particular admiration has always been excited by the register of tensive in its range. Her experience has been very wide, having included both conparts in more than thirty of the best-known operas, and of late years has identified herself very favorably with Wagnerian roles. Her debut, which was in 1882, was made in the little town of Prato, in Tuscany, where she sang Leonora in "Il Trovatore." Four years later she appeared for the first time in England. In private life Miss Russell is Mme. Righini, her husband having been a captain in the Italian army.

There has been a great deal of talk lately about a day laborer in the arsenal at Venice, named Luigi Coccolo, who is trystruction, he has studied alone, and has cently formed in Venice to open a public subscription to defray the cost of producing his works. "Teito l'Africano," an opera, in two acts, can be produced for about 3,000 francs, while the other opera, "Aldino de Cittadella," will cost at least 7,000 francs to produce. Although the committee has made a very earnest appeal to the Italian public, only 1,000 francs have so far been

tatas, "The Sleighing Frolic" and "The Singing Leaves," the latter being a romantic setting of the ballad by James Rus-

Miss Leonora Jackson, the young Amerharmonic Orchestra, conducted by her teacher, Dr. Joachim, gave on Feb. 13 in she played before a large audience and with brilliant success the Mendelssohn concerto the adagio of the sixth concerto of Spohr, the adagio and fugue from the G minor sonata of Bach for violin alone, and the concerto of Ernst.

The Theaterphone Company is now an esopera arrange with the company for switches that night. At the first performance of "Messidor" switches were booked for weeks in advance.

Waugh Lauder, of Chicago. The party will leave New York June 26 and will make a sixty-eight-day tour. It will be a pan-

Theodore Dubois's new opera, "Aben-Hamet," has been tried in Rennes, before producing it at the Grand Opera House in Paris, and its success seems to have been complete. The music is said to very melodious and the orchestration is rich and full of color. Dubois is Ambroise Thomas's successor as director of the Paris Con-

servatory. Alfredo Donizetti, nephew of the composer of "Lucia di Lammermoor," has just produced an opera in one act at Sessari with great success. It is entitled "Dopo

The autograph score of Gluck's Opera comique, "L'Arbre Enchantee," composed for the court of Maria Theresa, has come into the possession of the library of the Paris Conservatoire. Mile. Francisca (Miss Fannie Michelsen),

the new San Francisco prima denna, has

made another success in concert at Monte Carlo, where she sang Handel's "Bird" song that Melba affects so much. These are days of generous gifts to the public, and note should be taken of the

fact that the King of Saxony has presented his private musical library, said to be a collection of great value, to the Royal Library of Dresden. Members of theaters, opera houses and

concert troupes in Paris have just banded themselves into a society to have an informal dinner together once a month. The feast is to be called to the "Dinner of a Thousand Regrets."

A celebrated Italian musical critic. Laurent Parodi, is writing a book on "Women

### Presidential Ways.

New York Commercial Advertiser. Presidential manners are always a subject of much speculation, and there is no little anxiety to learn the peculiarities of disposition of the new executive. These

have not as yet developed. Mr. Lincoln would always listen attentively to what his visitor had to say and then tell a funny story. On his way to his hotel he would think over the story and finally see that it lauded his candidate away out of sight. General Grant always received an appli-

cation for office as toasts to the memory

of Washington are drunk-standing and in Haves listened for a while, then broke out into lamentations that the attention of the President of the United States should be diverted from the great affairs of state to distribute patronage. Then he would make a memorandum in a little red book. which was to remind him not to do it. General Garfield would put his arms around your neck, tell you how much he loved you, and then forget what you had asked of him.

President Arthur would listen with polite attention to all you had to say, and then refer you to some man in New York whom you were never able to find. President Harrison would sink down into a chair until you had presented the claims join the Boston festival chorus under the of your candidate, and then change the direction of Emil Mollenhauer for the subject.

"The Dazzler" Returns to the Grand Wrestling at the Empire.

played his last engagement here. Indianapolis next month, with Maud Ad- | 1505 ams as his leading woman, will come event. Mr. Drew's latest success, "Rosemary," will be produced. Maud Adams will be seen for the last time in this excellent company, as Mr. Frohman is to star her in a company of season. The engagement will the notable ones of the season here. Short- | 858 ly after Drew's appearance here he will

impersonator, whose name has been so frequently connected in gossip with Lillian Russell's, together with David Warfield, Lee Harrison and the rest of the big comthe brilliant Klaw & Erlanger production, called "In Gay New York," there will the show having long preceded them. Its run at the New York Casino was one of the most successful in years at that play

is coming back to Indianapolis in April, ing the comedy in New York for some time past. "A Contented Woman" is almost a new play, with its new and costly scenery devised for the New York run and the added features that contributed to its success in the East.

Another great production which may apthe comic opera. "The Wizard of the Nile." yet finished the large cities. This opera | x 3 is by Harry B. Smith, who has collaborated apolis May Festival. She arrived from Eu- | so often with Reginald De Koven. The est operas of the decade. It ran the greater part of last season in New York, and only left when the Boston managers refused to longer defer the contract for its production in that city. Kirke La Shelle and Arthur Clarke, formerly managers of Grand-"The Dazzler" Coming Back.

When one goes to see a society play, a third time, he expects to see, in all the esthat he has previously witnessed. With a the merest thread on which to hang the songs, dances and witticisms that make up the modern farce-comedy, and the plot is usually so attenuated that even that can | 3 be turned topsy-turvy to create new merriment, and still the piece passes under its old familiar title. This is exactly the process that "The Dazzler" has gone through annually, and the skill and success of its rejuvenation may be imagined when it is has all been renewed this year, and, with the new faces, makes of it a complete new show. Will West will be seen as Ezekiel Pipes, and in his original way he is extracting an amount of fun out of it, while his singing of his famous "beer" song invariably arouses his audiences. Ida Rogers is playing the part of Kitty Starlight, and her beautiful soprano voice is a feature of the performance. Max Miller is now, as he has been for years, one of the neatest and most finished of German comedians, and his portrayal of Wurtzberger Ratz is full of humor. Peter Griffin as Captain Quarterdeck and James Cowper as Hicky fill a couple of important roles in satisfactory style, while their negro specialty shows them to be past masters in the art of dancing. As Ratz's daughter, a girl whose heart is set on having a title, Minnie Cline adds a remarkably pretty face and fine presence to the group, and sings effectively. A number of pretty girls, with well-trained voices and twinkling feet, add much to the enjoyment of the performance, among them being Lizzie Sanger and Sig Jennie Riggs, the duettists, and Mizpah, the dancer. The new "Dazzler" will open a three days' engagement at the Grand tomorrow afternoon, and it will be a new show to those who have seen it in former years, as well as to those who have never

Jule Walters's interpretation of the gentleman tramp in "Side Tracked" has made him popular with the masses. The character, as Mr. Walters plays it, is an odd of the careless, jesting manners of the vag- | & & whether the hero's next remark is to be coming to the Grand next Thursday, with Jule Walters as the tramp hero. It has been two years since it was last here. Then three days here the last half of this week will probably be as successful as ever. The company carries its own scenery. Specialties are introduced by Louise Llewellyn, Jule Walters, Helen Fox, Patrick Barrett, Ada Walters, Barrett Brothers and others,

Empire-Wrestling and Vandeville. The patrons of the Empire will have week, commencing to-morrow night, when Herb Hale, of this city, will meet John Simcoe. The offering at the Empire the last half of the week, commencing next Thursday matinee, will be Basco & Robert's Specialty and Burlesque Company. composed of some high-class specialty artists and a host of pretty women. The programme is said to be a very pleasing one, composed of ten specialty acts, and closing with a bright new burlesque, that is right up to date in every respect.

Notes of the Stage. Clyde Fitch and Leo Dietrichstein are writing a play for W. H. Crane which will be produced next season.

Fanny Davenport declares that no life is harder than that of the actress who is in

earnest in her devotion to her art. large inducements to remain with the Bostonians next season. This is probably due to the great success she has won in "The

Plunket Greene has a rare gift of improvising on the piano, but, like others who have this power, he cannot recall the melodies he has been performing. The Irish basso has hit upon the ingenious scheme of placing a phonograph on the piano, and it | In speaking of the affair, he thus describes hus records his fleeting fancies.

Herrmann III bears so striking a resemblance to his uncle, Herrmann the Great, that wherever he appears he is immediately recognized by hundreds of those who knew by sight, at least, the late wizard. Even the newsboys in the street hall him as he passes, and seem inclined to be as friendly to him as they were towards his predeces-

"Nowadays," says J. E. Dodson, "the drawing power of an actress depends largely on two things-what she has on and what she hasn't." Here's another: Dodson was telling a friend recently that a lady, lately divorced, whom they both knew, was going on the stage, "Becoming an actress, is she?" asked the comedian's friend. "Oh, no," maliciously retorted Mr. "She is simply going on the

Still they come. Another popular comedienne, Carrie Sanford, who will be remembered as the "laughing girl" in the "Strange Adventures of Miss Brown," intends leaving the legitimate and joining the vaudeville fraternity. She will shortly appear in a laughable, musical comedy, enti-"The Marriage Bureau," written expressly for her by Frank Dupree. Miss Sanford will be assisted by Sheppard Camp, the "male Yaw." and J. J. Spencer, barytone. They will be known as the Sanford Trio. According to Jessie Bartlett Davis, the

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stage is the necessity of looking pretty every night. "You know," declares the vivacious contralto, "every woman has her days of looking ill, when even grease paint will not save her. There is the day you wash your hair, when you cannot do anywrestling matches the first half of the thing with it, and that day is of frequent recurrence with an actress, for her makeup gets into her hair and ruins it. But you must look your best every night, whether you can or not, or some one who sees you that night for the first time in six months will say you are falling off in looks. Once let that idea get established and you cannot remove the unfavorable impression, though you may make yourself as beautiful as Juno. As long as a woman's personality is her chief stock in trade, there is something solemn in the cut of a bang, a grave importance in the fit of a costume. and curling irons and pigments rank as

factors of success far above histrionic gifts

and Delsartian graces. A striking example of how an actor can portray in real life the part he is playing on the mimic stage was recently shown by George Backus, who is playing the leading role in "Too Much Johnson." Mr. Backus, in the comedy, is a cool and never-disturbed Jessie Bartlett Davis has received very lawyer, who, through the three acts of Gillette's comedy, faces all kinds of danger and comes through laughingly triumphant. The company was only recently playing in Indianapolis when a fire broke out in the Denison Hotel, where the company was stopping. Mr. Backus immediately thought of the ladies in the company, and effected their rescue without thinking of himself. his experience: "The smoke was pouring into my room when I woke, and, as I looked from my window, on the third floor, I saw the fire engine just below me. I had been a hotel fire once before, so this time knew how to act and how to keep cool. dampened a towel to cover my mouth and made my way through the halls, densely illed with smoke, until I found the ladies. They had already been awakened and were dressed. Then we descended by the servants' stairway.

Her Curiosity Was Tried.

Washington Post. A certain prominent woman in Washington will never cease to wonder what was in a letter which came to her, was addressed to her, was delivered into her own hands, but was sent back by her unopened. She is among the leaders in a patriotic socity of women which has its headquarters in Washington. The letter was from the head of the society. It was brought to her at an unusual hour of the evening by the letter carrier, and with it came a telegram which the writer of the letter had sent to the postmaster, directing him to return the missive. Now it is not in the power of any postmaster at the command of any woman of however lofty station to refuse to deliver to the person to whom it is addressed any properly stamped letter, and the letter carrier was directed to explain the matter to the woman, whose name was on the envelope. She at once allowed the letter to be returned to the writer, without opening it, but-well, she wouldn't be a woman if she didn't wonder what the head of the society had said of which she so soon repented.

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